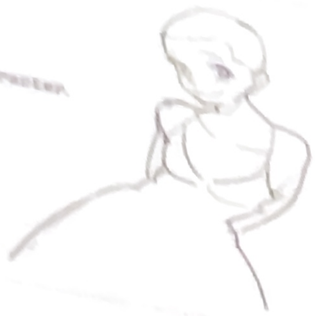
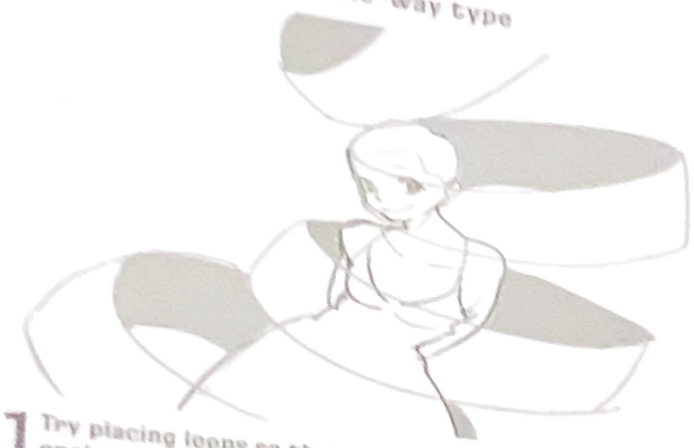
Experiment with different types of hair movement

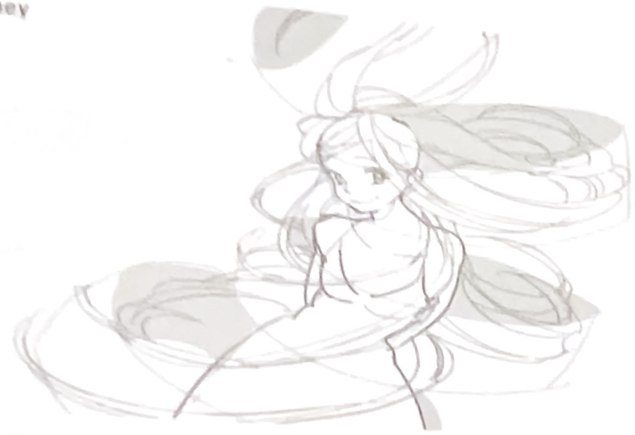
Draw the base character.



Application of the one-way type



1 Try placing loops so that they enclose the entire figure.

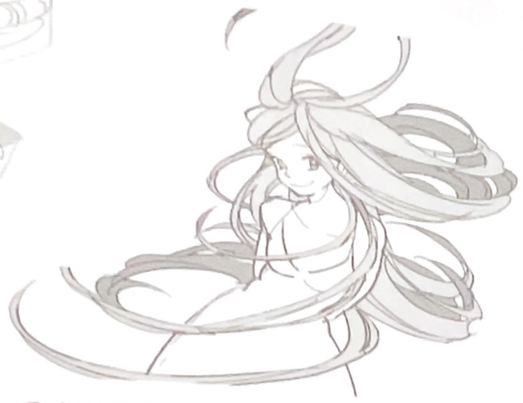


2 Maintaining the sense of the outer and inner surfaces of the round slices, make the hair follow the path they create. Even though it is broken up into parts that cling to the body and parts that spread out into the background, the overall look that was created by the round slices is retained, so it flows properly.

Type that follows the shape of a circle

1 Draw a donut-shaped space.

2 Make the hair follow the swell of the donut to bring out volume on the inside surface of the hair (refer to page 131 for a colored version of this example)

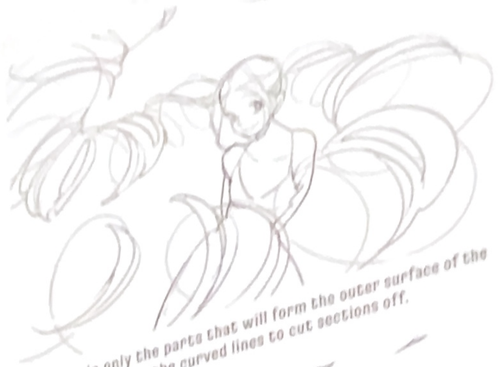


3 Cast shadows onto the hair bundles that correspond with the undersides of the round slices to build depth.

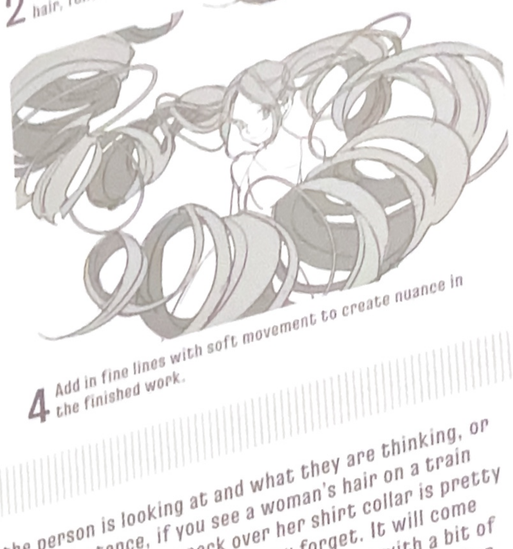
Application of the loop type

1 Fill the entire screen with loops joined together.

2 Draw in only the parts that will form the outer surface of the hair, following the curved lines to cut sections off.



3 Add the inner surfaces and connect them to the outer surfaces, creating huge, curly pigtails!



4 Add in fine lines with soft movement to create nuance in the finished work.

Observe a real person

It was like this

The sagging of the collar creates space in the gap between the hair and neck which appears refreshing and sexy.

Let's consider what the person is looking at and what they are thinking, or what they are noticing. For instance, if you see a woman's hair on a train and think that the way it flows from her neck over her shirt collar is pretty and sexy, make a sketch or take note of it before you forget. It will come in handy when you want to draw a sexy picture or a character with a bit of sex appeal. Being on trains and other transport allow you to observe other people at extremely close quarters, so spending your trip scrolling on your phone is a wasted opportunity. I actually have a feeling that sources other than pictures offer more opportunities to get ideas for creating pictures.

Once you can specifically remember (or write down) "what you saw and how it made you feel", and when you have more memories of favorite body parts and beautiful scenes, drawing people is really fun. Don't let your own sensitivities slip away. Unless you have a strong sense of the kind of thing you want to portray, it's hard to create a work that is worth looking at.

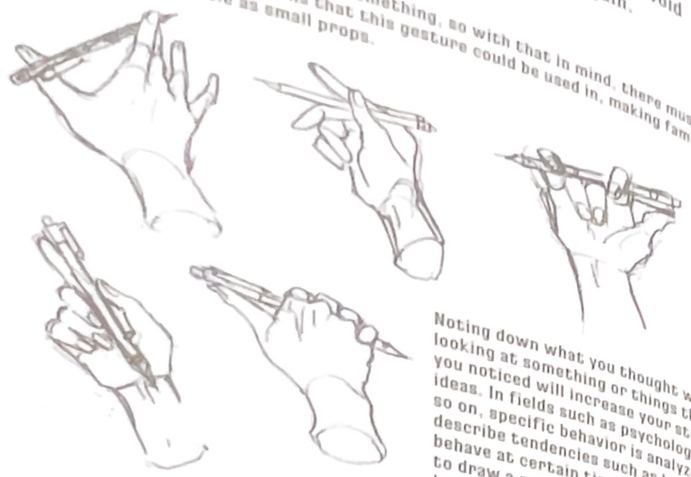
Boost the Sense of Storytelling via the Hand Gestures

Fiddling with something unrelated to the conversation and looking away, resting the chin on the hand— in a scene where the character is talking to someone, this indicates minimal interest in what is being said, or that the character is relaxed and not being overly attentive. Combine the expression and behavior to depict the characters' mental states and the relationship between them.

I think the gesture of holding an object is a very helpful way to make a composition cool, whether in an everyday situation, a battle scene, or pose-oriented situation. For example, a pole-like object is convenient as they can be held in various ways and they work in easily with the human body. If you're struggling with a pose or action, simply giving the character something to hold allows you to avoid getting stuck recreating the same look over and over again.

Try making the character hold a pen

"Holding a pen" is not only for writing something, so with that in mind, there must be at least 50 different situations that this gesture could be used in, making familiar objects extremely valuable as small props.



Noting down what you thought while looking at something or things that you noticed will increase your store of ideas. In fields such as psychology and so on, specific behavior is analyzed to describe tendencies such as how people behave at certain times, so in order to draw a convincing scene, it may be helpful to refer to this kind of thing.

Bringing out nuance in the way an object is held

Try making characters hold various small props. Even if it's the same item, if the weight changes, the way it is being held and how much strength is needed to hold it will vary. Draw to differentiate whether the character is holding something unconsciously or intentionally choosing how to hold it, depending on the scene. This makes it easier to convey the character's emotions and situation to someone viewing the picture.

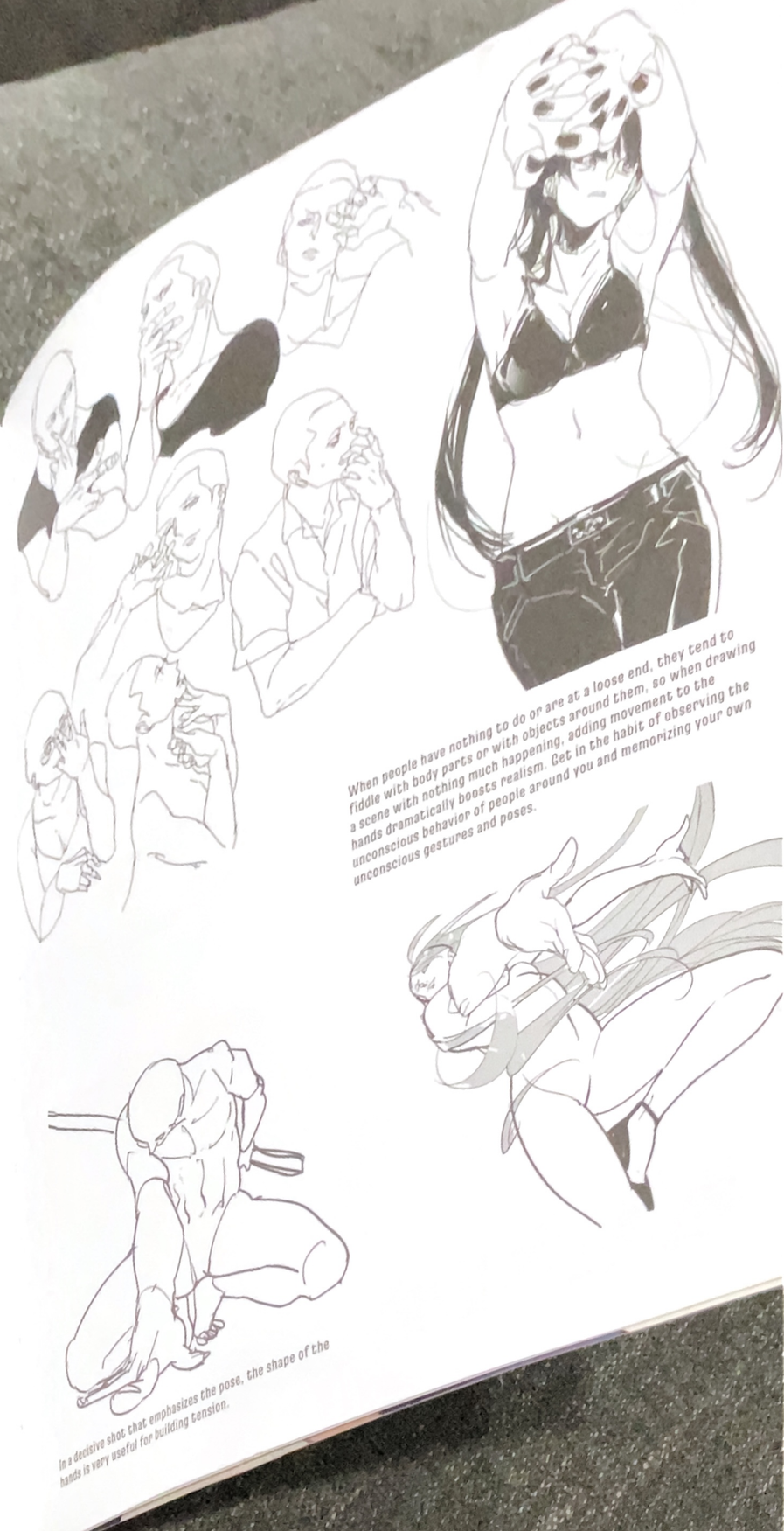
Try making the character hold a plastic bottle

The bottle is gripped firmly, using all the fingers and the entire hand. It is quite full.

The cap is caught between the fingers and the bottle is gripped with the back of the hand. There is not much in the bottle and it is quite light.

The bottle is held between 2–3 fingers. The contents are not very heavy.

The bottle is held pinched between the fingers. Usually when holding something in this way, the thumb and index finger are used, but try using the thumb and middle finger. The fingers will spread out, so you can create the look of holding something this way intentionally.



When people have nothing to do or are at a loose end, they tend to fiddle with body parts or with objects around them, so when drawing a scene with nothing much happening, adding movement to the hands dramatically boosts realism. Get in the habit of observing the unconscious behavior of people around you and memorizing your own unconscious gestures and poses.

In a decisive shot that emphasizes the pose, the shape of the hands is very useful for building tension.